



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

lated, because their reasoning faculties are called into play." There is no doubt that cognates are interesting to the teacher, and to some extent also to the student—in proportion to his age. With the beginner in the secondary school, at the age of fourteen, the imitative and mnemonic faculties are more prominent than the reasoning powers. He can more easily memorize ten words or idioms than think out the cognate of one. And what is more, he can more easily get by heart a few of those charming German folksongs with melodies than do any feats in thinking. It seems, therefore, that too much stress should not be laid on cognates in the beginning.

The selections of both prose and poetry are excellent and well graded, but are not as simple in style and syntax as one would like to give to first-year high-school pupils. The reader on the whole would seem to be better fitted for students who begin German at the age of seventeen or eighteen. The proverbs are a useful addition. The notes are a fine example of the kind of assistance and explanations the pupil needs.

Glück Auf. A First German Reader. By Mary Müller and Carla Wenckebach. Boston and London: Ginn & Co., The Athenæum Press, 1901.

Glück Auf is a step in the right direction; all beginners in the study of German will feel very grateful to the authors for this little gold mine of good, simple German prose, of lyric gems, and of information on mythical, legendary, and historical Germany. It is a real introduction in every way. The notes, questions on text, and the vocabulary have been prepared with great care, and deserve unqualified praise. How much time should be given to cognates, and how much to conversation and inductive grammar, each teacher must learn by experience. No undue emphasis should be laid on prose introductions to such beautiful poems as "Heidenröslein" and "Du bist wie eine Blume." Any interpretation of such tender creations seems like an encroachment.

A German Reader and Theme Book. By Calvin Thomas and William Addison Hervey. New York: Henry Holt & Co., 1901.

This reader has been prepared with great care. Most of the selections are valuable, written in good literary German, and paper and print are the best imaginable. And yet, although the authors mention "free reproduction" in the preface they increase in the themes the amount of translation from lesson to lesson, following the mistake of the Thomas Grammar. "Freie reproduction" should have been more and more emphasized, *omitting translation*. The book contains 5,500 new words, which fact would show that the book is intended for advanced students of the *university age*. The accent in the vocabulary has been employed almost too arbitrarily (bisher, beiseite, alsbald), leading to actual mistakes: Cf. *ei'nerlei* (two accents, like *einmal*), *also'*. Quantity should have been marked in *all* doubtful cases of strong imperfects. Cf. *brach*, *kroch*, *glich*, *roch*.

ELEVEN NEW PUBLICATIONS OF D. C. HEATH'S MODERN LANGUAGE SERIES.

One of the most difficult things is to find the proper kind of reading material for a class of beginners that has mastered the essentials of grammar (inductively, of course) and just finished the simple graded reader. Of the eleven new texts before us, Seidel's *Leberecht Hühnchen* (Spanhoofd), Storm's *In St. Jürgen* (Wright), Benedict's *Der Prozess* (Wells), Benedict's *Nein* (Spanhoofd), and Heyse's *Hochzeit auf Capri* (Bernhardt) seem to be best fitted from the standpoint of contents and diffi-

culty, the two latter having the advantage of being supplied with questions on the text, thus encouraging conversation and free reproduction. Körner's *Zriny* (Holzwarth), Sudermann's *Johannes* (Schmidt), and Hauff's *Lichtenstein*, illustrated (Vogel), are for advanced pupils. The notes at the end are well selected and helpful. No vocabulary is added—certainly a wise omission. The use of a dictionary should be taught and encouraged early. The pupil should learn to be independent and to select judiciously. Zschokke's *Das Wirtshaus zu Cransac* (Joynes), Heyse's *Das Mädchen von Treppi* (Joynes), Heyse's *Niels mit des offenen Hand* (Joynes), and Ely's *Er ist nicht Eifersüchtig* (Wells), although they are easy reading, are less desirable, first, because of their content. They do not deal with German life, and the lovesick, melancholy atmosphere that pervades them is hardly what we want for the classroom. Secondly, those edited by Mr. Joynes are provided with translation exercises, instead of such as will induce conversation and free reproduction.

IDEOPHONIC TEXTS FOR ACQUIRING LANGUAGES.

Wilhelm Tell. By J. Ch. Fr. v. Schiller. In four Parts: Part I (Act 1). Editorial Critic, George Hempl. New York: Hinds & Noble, 1900.

This is a very proper book for all teachers of German who wish a pleasant introduction to phonetics, as well as a help for self-instruction. The volume is well gotten up. Paper and printing are beautiful. For classroom use *William Tell* is probably the last text which any teacher would select in order to teach his pupils pronunciation, except they be an extraordinarily bright class who are too old to imitate easily the sounds produced by the teacher. If the editors wish these ideophonic texts tried by teachers of beginners, would it not be well to prepare some simple prose or conversational matter?

The sound equivalent for the *g* in *gegen*, *Bergen*, *zeigen* is given as *y* in "ye" instead of *g* in "go," and the vowel elements in German "*Gott*" and English "naught" are represented by the same sound symbol, while they are wholly unlike.

FOUR NEW BOOKS FROM HENRY HOLT & CO., NEW YORK.

Die Braut von Messina (Arthur H. Palmer and J. G. Eldridge), illustrated; *Goethe's Poems* (Julius Goebel); Goethe's *Reineke Fuchs* (Holman); Lessing's *Hamburgische Dramaturgie* (Harris).

The introductions, arguments, and interpretative notes (in English) of all four of these show fine scholarship and a nice appreciation of the poet's genius. Every advanced student of German ought to enjoy the privilege of studying his classics with the suggestive help of editions like these.

TWO NEW BOOKS FROM D. APPLETON & CO.

Schiller's *Die Jungfrau von Orleans*, illustrated (Rhoades); Freytag's *Die Journalisten*, illustrated (Bronson); both with introduction, footnotes, and vocabulary.

We certainly welcome these selections in their present edition and are grateful for the care bestowed upon the preparation. The illustrations of *Die Jungfrau* are very helpful. The light green color of the cloth cover is almost too tender for rough handling in school.